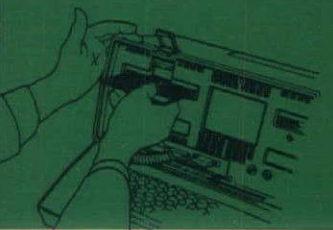
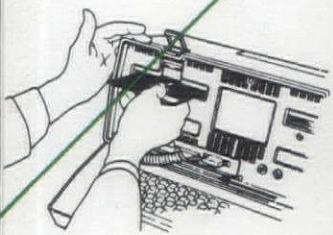
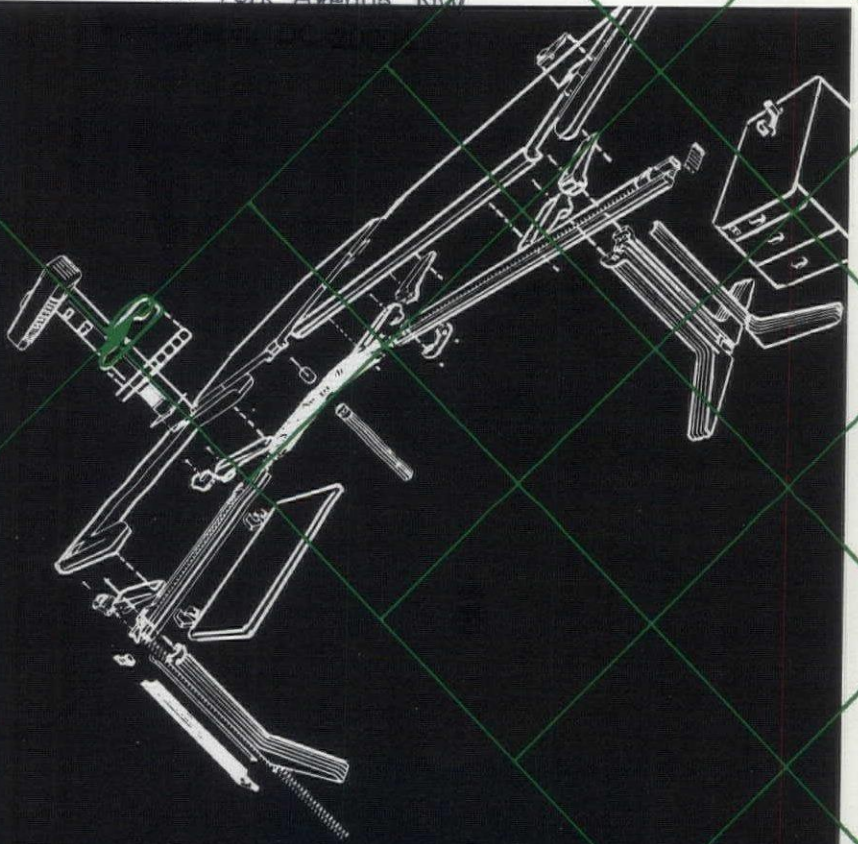


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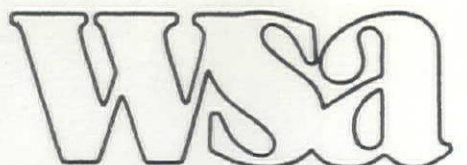
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April 1984

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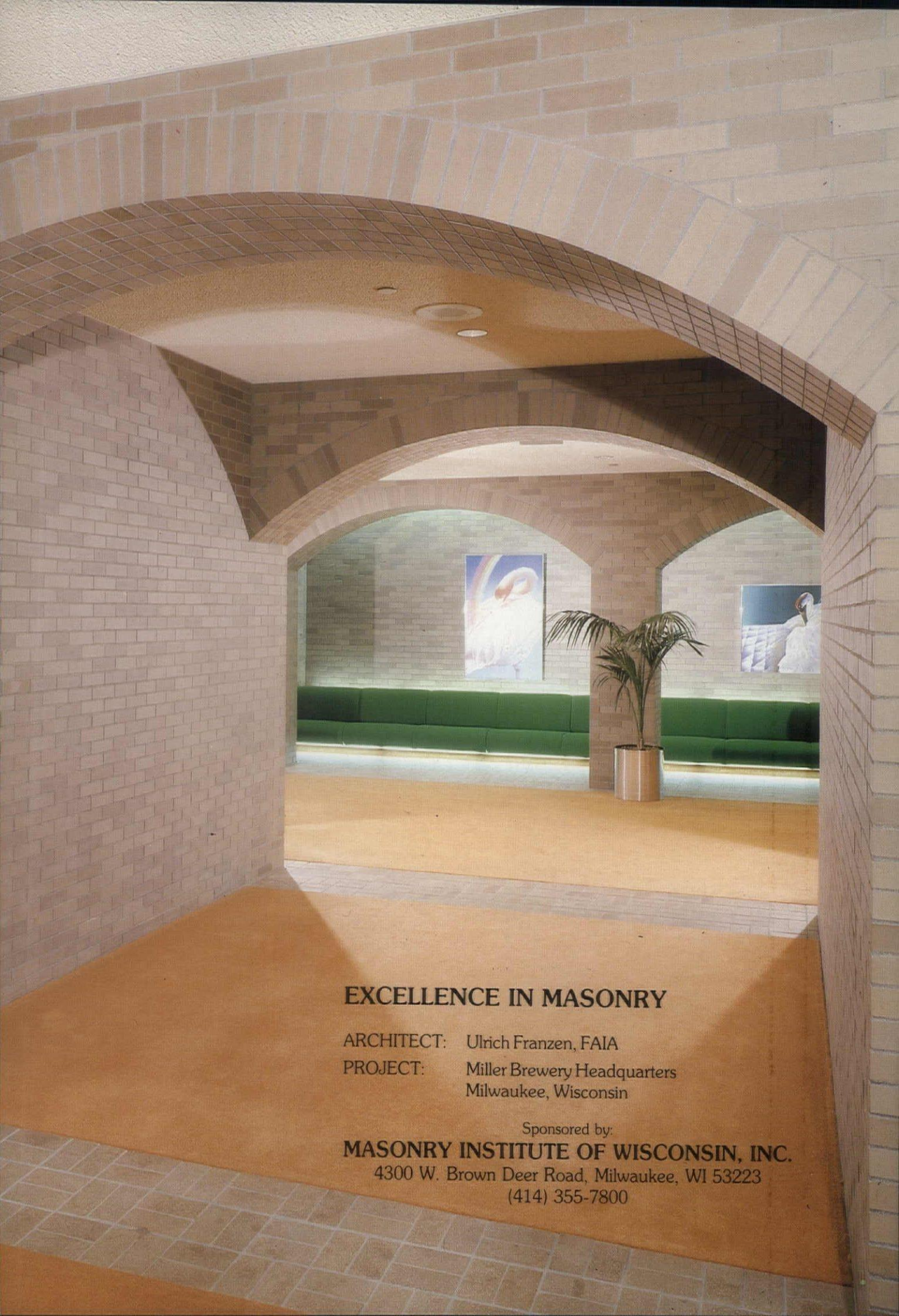
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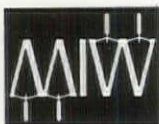
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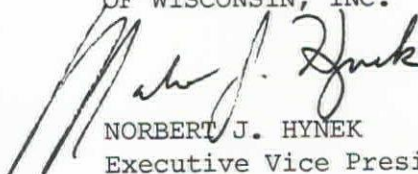
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The Tort Of Interference

by Eric Englund

No... we aren't talking about food. We're talking about architecture and "the tort of interference" may be an integral part of architecture in the next 10 years, just as "life cycle costing", "post modernism", "fast tracking", and "computer aided design" are a part of the present day language associated with architects.

What is "the tort of interference"? Simply stated, it is the legal remedy which can be pursued against someone who intentionally interferes with the business affairs of others.

How might that apply to architecture? Think about contemporary marketing practices and a representative of a firm (firm A) who approaches a client that already has another firm (firm B) under contract. Firm A attempts to obtain the commission.

The law takes the position that if the means of competition used by firm A are fair, then firm B has no valid legal action against firm A. On the other hand, if the actions of firm A are "over reaching" or of a "behavior that is inconsistent with that used by fair men similarly situated", then a legal action may lie against firm A by firm B. The law further recognizes the necessity of balancing the importance of the objective advance by the interference against the importance of the interest interfered with, considering all circumstances, including the method and means used and the relation of the parties.

As you can readily see, this kind of a vague standard is the type of thing that keeps lawyers in three piece suits and Mercedes. The legal definition of what constitutes "the tort of interference" is hard to pin down. In fact, the reported cases involving litigation in this area specifically look to the varying ethical standards of the community and the standards of business ethic for the profession in-

involved. Okay... enough of the theory, let's look at a situation involving a couple of architects and see how the theory might apply to a hypothetical situation.

Assume that firm B has a contract to provide the full scope of architectural services for an owner as set forth in a standard form owner-architect agreement (AIA form B-141). Further assume that firm B has completed the design development phase and has submitted to the owner a statement of probable construction costs and requested approval of the design development document. Enter firm A. Firm A, unsolicited, approaches the owner and tells the owner the following:

- 1) We can do the job cheaper (in terms of architectural fee)
- 2) We can design the building so that the cost per square foot will be half of what firm B is proposing.

Further assume that this kind of comment by firm A catches the owner's attention and that after the dust has settled firm B has been discharged, and firm A has been hired.

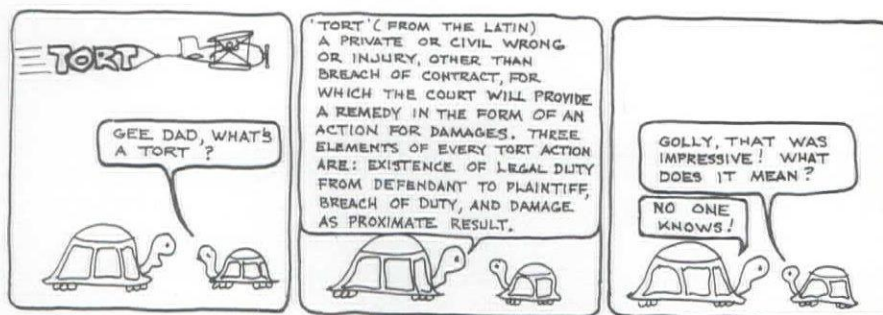
Does firm B have a legitimate legal action against firm A based on the theory of the tort of interference? Assuming that architects within the community are available to testify on behalf of firm B that the actions of firm A are not in accordance with the standards of practice and ethic... then firm B does have a

legitimate complaint. Will they win? Who knows. How much will they collect? Who knows.

The law is an expensive, time consuming and somewhat cumbersome means of monitoring business standards and ethics. By the same token, standards of practice and business within the architectural community do have a bearing and do provide a basis for determining how far an individual can go in a free economy in seeking business.

There isn't an architectural firm in the state of Wisconsin who can't produce a building for \$1 a square foot cheaper than their competitor. How that reduced cost affects quality, energy conservation, program, life cycle costing, etc., may become insignificant to an owner whose eye\$ light up at the thought of saving a few bucks in capital investment. The reality is that the architectural service is a complex effort which cannot be measured against any one objective standard. It may be that an architect who attempts to oversimplify this complex standard by focusing in on one factor (cost per square foot) and claims that he can do the job cheaper has crossed the line and has entered the world of the tort of interference.

There's no moral to this story. In fact, the way in which the architectural community is going to respond to marketing pressures remains one of the largest questions confronting contemporary architecture.



The Institute of Business Designers —

IBD: Wisconsin Chapter

In 1963, the Institute of Business Designers was created to meet a need. The interior design profession needed an organization fully committed to setting professional standards and providing continuing education and certification for non-residential interior designers. This commitment is even more important today than it was 21 years ago.

In Wisconsin, IBD has had a chartered chapter since 1982. Each chapter consists of affiliate and professional members. Affiliate members are practicing designers with a minimum of three years education from an accredited design school, and one year of non-residential practice. Professional status encompasses 6 years of combined education and practice, and includes successfully passing a two-day exam. The exam is administered by a national testing organization, and consists of a ten hour design problem and a 170 item multiple choice questionnaire.

One of IBD's major goals is the continuing education of its members. 86% of all new members cite continuing education as a major reason for their involvement in IBD. Consider the multitude of topics a non-residential interior designer must be proficient in: ergonomics, energy conservation, building systems, physical access for the disabled, and computer technology. IBD members are urged to obtain ten Continuing Education Units (CEU's) over a five year period. Achievement of the correct numbers of CEU's may be a basis for maintaining membership in IBD in the near future.

The Long Range Planning Committee of IBD has recently compiled a study entitled "Trends". It notes directions that the profession of interior design will soon be taking. One and one-half years in the making, this report was released December 1, 1983. It is the first document to incorporate the thousands of reports written about the changing interior environment.

"Trends" will aid IBD members in better synchronizing their efforts with the specific and developing needs of the end user.

"Trends" outlines a bright future for the non-residential interior designer. We are going to see less development of traditional blue-collar manufacturing. And more growth in the technology, information and services industries. There will, consequently, be a greater need for the interior designer/space planner.

Office landscaping will continue to be implemented, allowing the electronic office more flexibility than the paper office had, and accommodating the rapid development of the information processing industry.

Designers will need to continuously educate themselves about the problems of designing the evolving electronic office. This will encompass both the emotional problems of the workers, such as boredom, irritability and stress, and the physical problems such as eyestrain, blurred vision and back/neck aches. The population base will expand heavily in the older age group; therefore, meeting the needs of these workers and helping them to stay productive will be an issue of importance.

We will see a shift in the need for interior designers. There will be a need for additional nursing homes and "wellness centers". Along with a need for additional leisure complexes, there will be an emphasis on destination, not travel.

Because a college or post graduate degree cannot be expected to carry a person through the 40-50 years they spend in a changing workforce, we will see more learning centers within corporate facilities. Existing schools will have to be redesigned to accommodate the implementation of the computer as a learning tool.

These are just a few of the many

observations the Long Range Planning Committee of IBD has put together. The "Trends" document will truly be a tool that IBD designers can use to improve their education and their marketing skills.

In summary, how does IBD benefit you, the architect, contractor or business person? Firstly, the IBD designer is an accredited professional, abiding by a national code of ethics. They have gone through rigorous testing in order to use the credentials "IBD". IBD professionals are concerned with updating their knowledge and keeping abreast of current changes in the workplace.

It means the individual you work with will be competent, capable and professional in attitude. IBD has lived up to its early commitment to link continuing education to certification and membership. And the beneficiary of all this is the business community.

To contact the Institute of Business Designers, Wisconsin Chapter, please write: Vickie Wenzel, IBD; Acting President; Institute of Business Designers-Wisconsin Chapter; 3033 North Hackett Avenue; Milwaukee, WI 53211.

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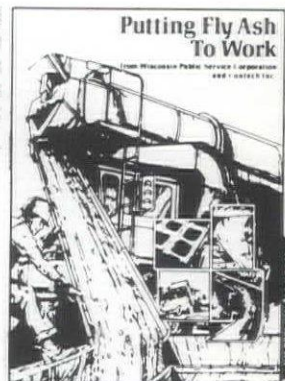
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The Office Of The Future:

A designer's outlook on design trends of the business office.



by Harry J. Wirth, AIA, Ed IBD

Mr. Wirth is an interior design instructor at Mount Mary College in Milwaukee. He is also a partner in the firm, Design Professionals Inc., a Milwaukee based architectural and interior design firm.

The modern office, with its many diverse functions, is rapidly changing with the advent of modern technology. Prime office spaces are becoming more and more costly, along with the support personnel managing them. Designers are constantly manipulating space and components to streamline and enhance the activities in and around these spaces.

The industrial revolution gave birth to the office industry. These offices were by and large a space to manage and store accounts and furnishings. Spaces were haphazardly arranged to accommodate the few workers managing the office. Common needs of the office worker were: comfort, light, space, and privacy. The offices of yesteryear were clumsy, noisy, dark spaces where most workers had difficulty in complying with the requests of their superiors due to poor planning and insensitivity to the worker's needs.

To overcome these universal problems in office design, the early designers attempted to organize space by determining traffic patterns and activity areas. This alleviated some of the confusion, but the noise and light problems were still present. With the emergence

of the high rise office building, electronic communication, and the typewriting machine, new problems were added to the list, hindering the performance of the new office worker. Very large offices became administrative factories, consisting of many people, landscapes of desks, and an overflow of activity.

Fritz Lang's vision of the modern office in the 1926 movie *Metropolis* was well ahead of its time with its depiction of glass walls, space and electronic equipment. With the glass wall being a new architectural marvel, the 60's and 70's generated buildings that were open, spacious, and allowed the natural light to enter. High technology communications and computers began to enter, and the modern office soon became what we are accustomed to today: a collage of space, mechanical systems, glass, furniture, filing cabinets, and high tech equipment. The problems facing the modern designer are now coordinating, manipulating, cataloging, and specifying systems that can adapt to the rapid changes of the electronic revolution.

In contrast with the early offices which remained in the same state since they were designed, the new offices are becoming dynamic, almost changing daily because of equipment and personnel. Equipment is constantly being improved upon, and people are becoming more worldly in their pursuit of the perfect position with a company. In this constantly changing environment, we cannot use inflexible systems and methods in the design of the modern office, as most methods of building construction are comprised of craft trades which are very expensive. Building and office leases are also spiraling upward. To address these concerns, we have to be very careful in defining space utilization and the extent of the construction aspect of the office.

Knowing these facts of where offices are changing, how do we design an office space that is flexible and able to accommodate changes in management, expansion, equipment and personnel? Also, and more important, how do we implement these design concepts and create a pleasant, interesting and efficient workspace for the inhabitants? And thirdly, how can the office remain dynamic, and cause minimal upset with the daily business of the company? This is a cost that is most often overlooked by the management in charge of an office remodeling project. The construction has to be fast as to not lose money due to poor temporary facilities for the existing personnel, inefficient business procedures during the construction, and corporate image and client hospitality while the work is underway.

This leads to two basic criteria the building methods and equipment must comply with. They must be quickly installed and dynamic in design. We will discuss here the two main areas that constitute the office: components — which are the furniture and equipment, and the architecture — consisting of the elements of the encompassing enclosure, space defining partitions, lighting, and the mechanical support systems. Remember, in addition to satisfying the requirements of these systems, we must also acknowledge the user needs of the office as we stated earlier. We must provide a pleasant atmosphere in which to work, including space, privacy, and human comforts such as proper seating, adequate light, and environmental conditions.

COMPONENTS

There is a growing acceptance of the "open office" planning concept. This approach reduces the number of built walls in an office, and demarcates individual work stations. The floor to ceiling wall is replaced with short partitions.

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These partitions have evolved into very sophisticated panel systems which absorb sound for privacy and accept a myriad of accessories for the user. (See Figure 1) Integrated in some of these systems are raceways for electrical and communication lines, and individual task lighting. These systems give the office person some of the same advantages of having a private office, and are able to be moved and changed very quickly and easily based on changes in the office. These systems offer an efficient work environment when used properly in the space. Again, because it is part of a component system, each work station can be easily customized for the individual. The only negative as to the future of these systems is their compartmentalizing characteristic in very large spaces. They tend to create a maze which in some instances is confusing and dehumanizing. Because of this confining aspect of this type of system, they will slowly be phased out and replaced with flexible component workstations without panels. The panel systems were primarily designed for the office with conventional mechanical systems and office equipment. The modern electronic office is becoming less noisy, thus eliminating the need for sound absorbing partitions.

Newer furniture designs are addressing the need for change and are becoming totally flexible. These designs such as the Herman Miller Burdick System, and the new Krueger COM System are component furniture systems. (See Figure 2) An office that utilizes these components can custom tailor office work stations for any individual. There are many accessories with these systems, and they are tuned for computer interfacing. Accessories, work surfaces, and file storage units can simply be "plugged in" on the system. These are especially suited for enclosed offices or completely open office plans. They are also obtained quicker because all of the components are always in stock.

In the area of seating, there are some new developments which we will be seeing more of in the future. Because of special photo

techniques and computer studies of how people sit, innovative designs have come forth to make people more comfortable while performing their tasks. We now have dynamic chairs that can adjust virtually to any body type. A new Scandinavian design which is featured by Hag may revolutionize the secretarial chair. This chair distributes the body weight between the buttocks and the lower foreleg area. Without a back rest, this "chair" automatically straightens one's back into a less fatiguing posture. It has been documented that the chair one uses greatly affects their efficiency and production in the office. This important aspect is often overlooked when new seating is purchased in the office.

ARCHITECTURE

Archaic building methods still being used now and for a long time to come do not lend themselves well to the dynamic nature of the modern office. "Hard wall" partitions will fade out as new flexible methods of separating spaces develop. With the introduction of the suspended acoustical ceiling, we began to realize the potential for change and access to mechanical systems. This still works well, but has its limitations. To have an office totally flexible a suspended ceiling should be used with a raised floor. This way all mechanicals such as telephone, electrical, heating and ventilating can be accessed and changed quickly. In open office planning, this is becoming a reality. We now have flat cables we can use on the floor to carry electrical current and phone lines. To access these flat cables, a new carpeting concept was realized — the carpet tile. The carpeting comes in 2 foot squares and covers the entire floor of an office. As changes are made, the carpet tiles are simply lifted, and the power lines can be moved. Another benefit of this carpeting system is that it can be circulated based on wear patterns in the carpet. As a portion becomes worn or stained, it can be lifted and relocated to another area. Again, the less time it takes to implement a change, the less it is going to cost. Also less time will be

lost reorganizing the office and being inconvenienced with construction.

Lighting in the office is still in great need of improvement. One must always be aware that the elements in the design of an office affect one another. When one is altered, it changes another component etc. The current method of ceiling lighting is inefficient and bad for sound control. We choose acoustical ceiling panels to absorb the general ambient sound of the office. However, when standard 2x4 ceiling fixtures are placed in this sound absorbing ceiling, we greatly reduce the absorbing quality. The plastic diffuser is highly reflective of the sound waves, so is the suspension system itself. Newer methods of alleviating this is bouncing light off of the ceiling. This way the acoustical properties aren't compromised and a general level of illumination at a lower intensity can be accomplished. The individual lighting is then delivered by "task lights" at the work area. Some of the newer open office partition systems have the lighting built in. High intensity lamps are mounted on the tops of the panels pointed upward. When the partition and workstation move, so does the lighting. This enables a greater level of flexibility. It also reduces the cost of built in lighting and provides tax advantages for the owner because the lighting is an integral part of the furniture.

Another problem with the lighting is the actual color of the light being emitted by the lamps. Studies in human behavior are indicating that humans are fatiguing more rapidly under artificial lighting. Part of this is due to the unnatural lighting characteristics of the office environment. "Cool white" fluorescent tubes for example have a color rendition index (CRI) of about 67. By substituting a "cool white deluxe" tube, we can increase the CRI of the light to 85, thus producing a more natural quality of light. These tubes are more expensive, but the cost must be weighed against the performance of the workers.

As the communication technologies develop, we as de-

signers will have to design the spaces more efficiently. With teleconferencing for example, future conference rooms will have to accommodate new components for conferencing over television. The methods of communicating will affect the physical design of our offices. This is true for interoffice as well as intraoffice communication. Newer and better telephone systems are being developed that have to be planned into the office rather than being tacked on. Again, with the proper foresight, these systems can be integrated for maximum flexibility. We can see now how the computer is affecting our lives and our work. This is just the beginning.

THOUGHTS ON THE OFFICE OF THE FUTURE

Based on some of the trends mentioned here, I visualize the office of the future as being a dynamic, colorful, and exciting place to be. The office personnel will live in comfort, and will not dread the thought of coming to work in the morning. We will see more office plantscaping of bringing the outdoors in. Vast gardens and spacious employee break rooms will create a pleasant and refreshing atmosphere in the

office. The role of the design professional will be more important in the office of tomorrow. Color psychology, lighting, components, and space relationships will mold the office into a harmonious whole. The architecture will become flexible and simple, thus serving the user and providing space for the highly sophisticated furniture component systems. Sound control and privacy will be provided by specialized air distribution outlets. By circulating the air in different patterns, the moving air itself could be the acoustical barrier needed for sound privacy.

Interstitial spaces between floors of the offices will carry all communication and mechanical systems. Full access to floors, ceilings and surrounding walls will enable the designer to change configurations at will with minimal upset to the functioning office. All mechanicals, like the furniture systems will feature a "plug in" capability.

Everything in the office will be computerized. The long rows of filing cabinets will disappear, all filing will be handled electronically. Walking between departments will be minimized through space planning combined with specialized

communication equipment at each workstation. Data access will be simplified, and all areas connected to the computer system will enjoy a wealth of knowledge and data. The heating and ventilating systems will be zoned and controlled to the comfort of the individual.

Ultimately, the office workstation will become an extension of its human user. This new system will respond to the user's every request. This will become individual architecture on the smallest scale. Comfort, freedom, and convenience will enhance the performance of the individual, thus providing the corporate owners with an efficient, attractive, and powerful business tool.

We as designers must learn to be more "user sensitive". We will discover more of the physiological and psychological effects the building environment and equipment has on the human occupants. Secondly, we ourselves must be flexible and open minded to accept what the new technology can offer us. Dynamics is the way of the future, and dynamic people will make it happen.

Wright Portfolio To Be Exhibited Through May 13

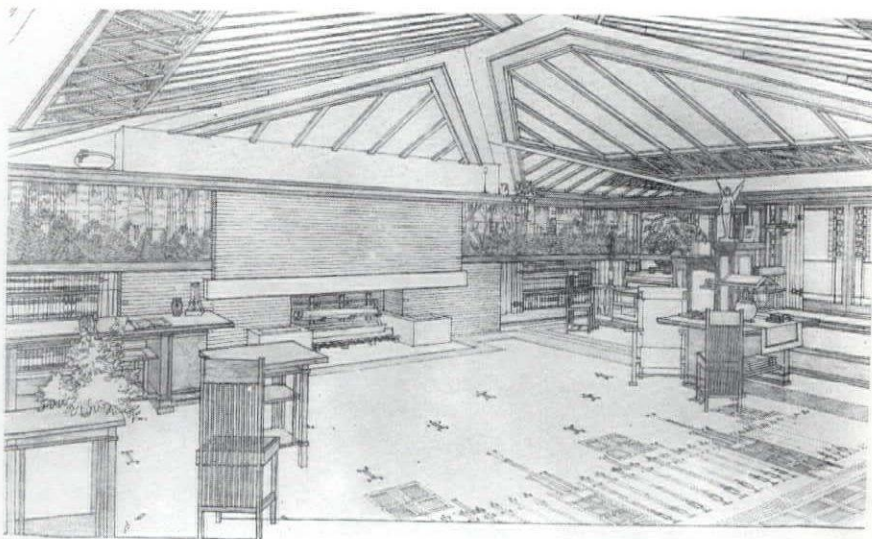
Frank Lloyd Wright's Prairie Style of architecture evolved during the 1890s and early 1900s, and its influence was quickly felt around the world.

One way Wright was able to circulate his ideas and designs was through a portfolio, published in 1910 by Ernst Wasmuth of Berlin, Germany. This portfolio, which Wright took special pride in, contains 100 perspective drawings of his homes, interiors and public buildings, executed between 1893 and 1909.

About 30 of these drawings from one of the original portfolios will be on exhibit in the Milwaukee Art Museum's Print and Drawing Gallery January 12 to May 13. "Illustration for Architecture: Frank Lloyd Wright's Wasmuth Portfolio", also will feature a companion volume of photographs of Wright's finished structures, printed in 1911 by Wasmuth.

The Wasmuth Portfolio was a gift to the Milwaukee Art Museum in 1978 from Dean Niedecken, whose father, George, was a decorative designer and an associate of Wright's. The book of photographs and portfolio are part of the museum's Prairie Archives — a collection of drawings and decorative objects relating to Wright and his contemporaries.

This is the first time the museum has exhibited plates from the portfolio.



Wright was very involved in the publication of these two books. He spent a year in Italy reworking original architectural perspective drawings into designs that would reproduce well in the portfolio format.

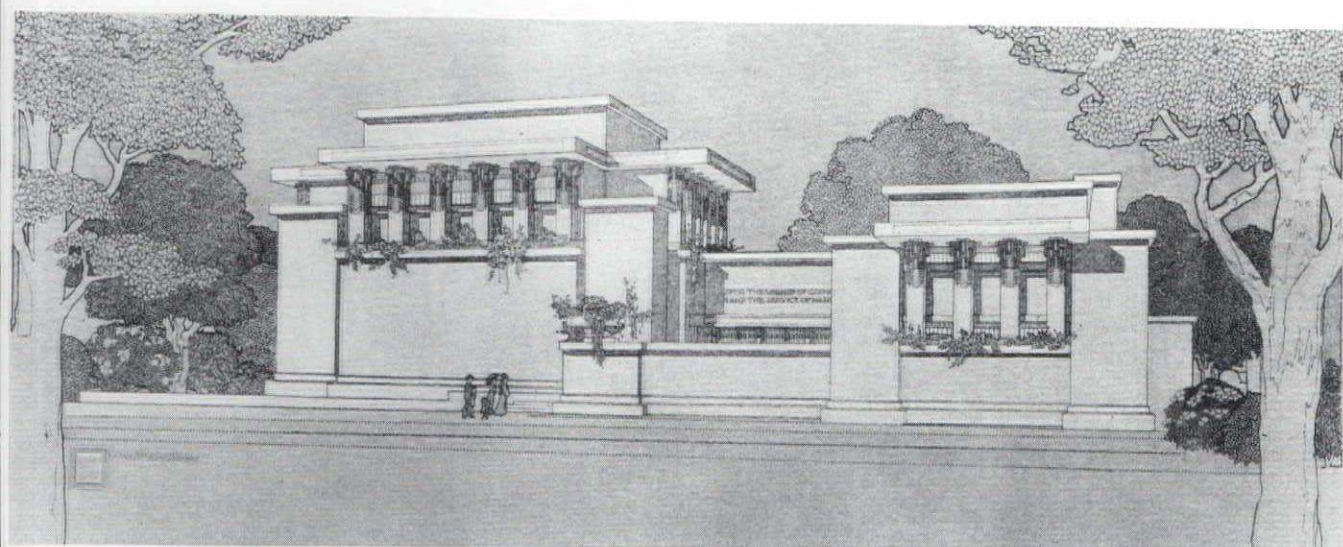
Many of the portfolio drawings are made to enhance the appearance of the building. Some of the designs were never built, but others were constructed and may be compared with accompanying photographs. Wright's idealized plans can be viewed against the later brick and mortar reality.

In conjunction with this exhibition, the Milwaukee Art Museum has planned a series of Reel Art films in January and February dealing with

architecture. The films are shown at 2 P.M. Saturdays and Sundays in the Multi-media Theater. There is no charge, other than regular \$2 admission.

Exhibition curator Terrence Marvel will present a Gallery Talk about the portfolio at 1:30 P.M. January 31 in the Print and Drawing Gallery. A special lecture by Richard Twiss of Chicago will be at 6:30 P.M. March 8 in the Manegold Theater.

More information about "Illustration for Architecture: Frank Lloyd Wright's Wasmuth Portfolio", may be obtained from the Marketing and Communications Department by calling (414) 271-9508. Photographs and Reel Art schedules will be available on request.



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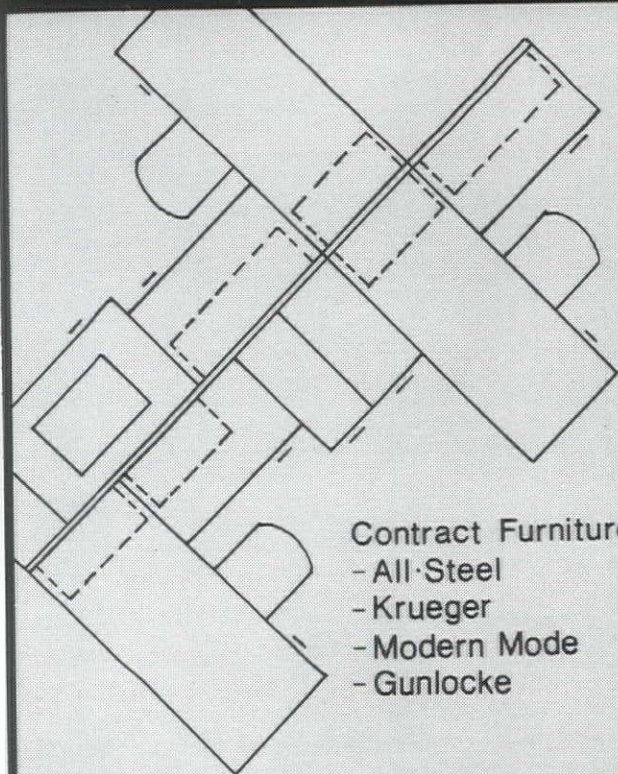
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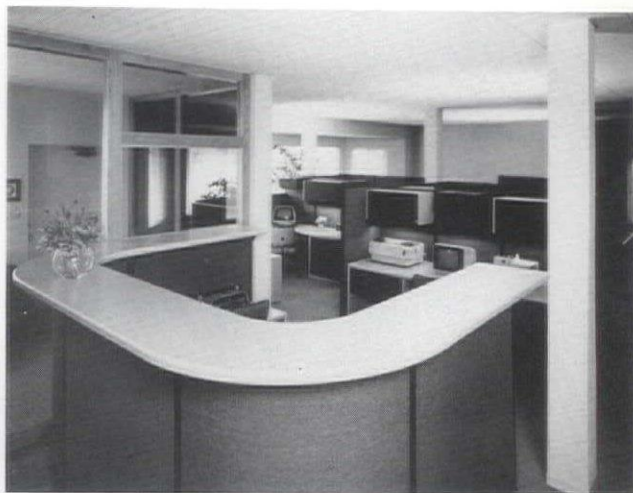
Venture Marketing Food Brokerage
Menomonee Falls, WI

Photographer

D. Scott Ritenour

One of the oldest buildings in Menomonee Falls, the two-story structure was originally erected in 1880. Over the years it housed such diverse concerns as a blacksmith's shop, a restaurant, a car dealership, and, most recently, a printing firm and film processing shop. It is situated on Main Street and overlooks the Menomonee River and waterfall from which the town derives its name.

The owners requested a contemporary interior to reflect the progressive outlook of their young but fast-growing firm. The interior was gutted and all partitions removed in order to allow for a most effective open office approach. In several areas, such as the vestibule, conference room and partners' offices, glass partitions were installed for increased auditory privacy, without sacrificing visual flow.



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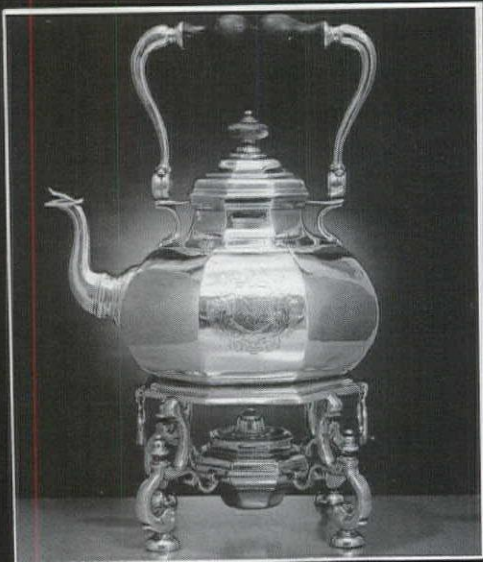
wisconsin architect/april 1984

CONVENTION SCHEDULE



DAY	SPEAKERS AND SEMINARS	SPECIAL EVENTS	SPOUSES PROGRAM
Tuesday May 1, 1984	<p>8:30-9:30 a.m. — Registration opens</p> <p>9:30-10:45 a.m. — Paul Gapp — Speaker</p> <p>1:30-2:30 p.m. — Ivan Chermayeff Speaker</p> <p>2:30-3:15 p.m. — Advertising seminar</p>	<p>10:45-11:30 a.m. — WAF reception and annual meeting</p> <p>11:30-1:30 p.m. — WSA lunch and annual meeting</p> <p>2:30-3:15 p.m. — Exhibitor meeting and discussion</p> <p>3:15-7:15 p.m. — Exhibits open — Construction Industry Reception</p> <p>7:15-10:00 p.m. — Progressive Architect Cocktail Party</p>	<p>2:45-4:00 p.m. — Aerobic exercise</p>
Wednesday May 2, 1984	<p>9:30-10:30 a.m. — Ricardo Bofill — Speaker</p> <p>10:30-11:45 a.m. — Ethics Seminar</p> <p>2:00-2:45 p.m. — Carl Patton — Speaker</p> <p>2:45-3:45 p.m. — Reyner Banham — Speaker</p>	<p>7:00 a.m. — Fun Run "Whither we go"</p> <p>7:30-9:30 a.m. — Exhibits open — breakfast in Exhibit Hall</p> <p>11:45-1:45 p.m. — Exhibits open — Walking lunch</p> <p>3:45-5:15 p.m. — Exhibits open</p> <p>5:30-8:00 — Honor Awards Banquet</p>	<p>10:00-2:00 p.m. — Antiquing in Woodstock; Woodstock, Illinois</p>

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George I Teakettle by John Pero, London, 1719.



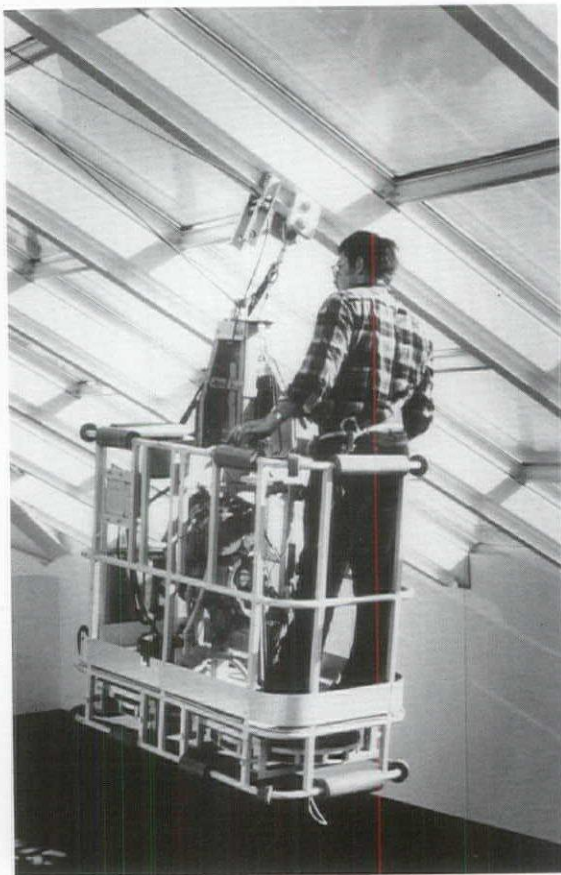
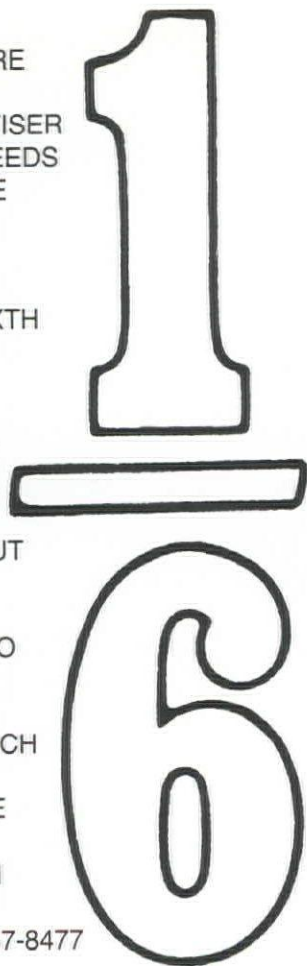
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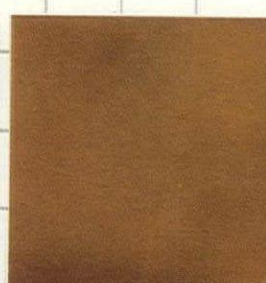
Quadrat
Carré
Square



522



523



571



572



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Art. 3144
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Sockel
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Base



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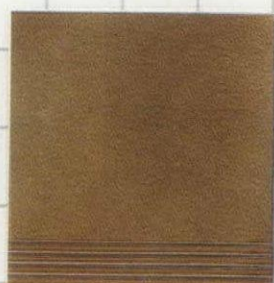
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Art. 3147
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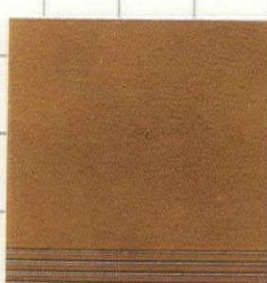
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664



665

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The International Building of CUNA Mutual Insurance group creates a harmony of space, light and color. The building, which is at the center of the complex, is circular in shape. This shape is echoed in the interior geometry. The pattern of the floor tile, the reception desk and seating, the staircase and the skylight all repeat the circular form. Skylights in the dome illuminate the second floor rotunda. This light spills over into the cafeteria beneath.

A major expansion project doubled the size of CUNA Mutual Insurance Group's national headquarters. The existing building consisted of three wings which created a courtyard. The enclosed courtyard created a five story atrium. Existing exterior walls were removed and some floors extended, opening all areas into the atrium. The atrium area is a reflection of the desire of this company to enhance working conditions for their employees both physically and aesthetically. This was also achieved by a 550 car underground parking facility. The parking plan enabled the company to retain the exterior ground in a park like setting and provide employees convenient parking.

The skylit atrium creates a dynamic focus for this open office plan. Office space is arranged in a U-shape around the atrium. Office levels terrace out into the atrium area taking advantage of the natural sunlight beneath the skylight, and permitting interdepartmental viewing. A pair of glass elevators in



the atrium serves the five stories. The courtyard atmosphere is achieved with a five story window at one end of the atrium that brings the outside in. Hundreds of plants

and trees create a lush green oasis in the middle of this large office complex. Fiberglass cubes beneath the trees provide seating for employees.



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Ergonomic Seating In The Electronic Office Contributes To Healthful Interior Design



Herman Miller's Ergon Stool is an integral part of this architectural environment, geared to comfortable and healthful sup-

port of a variety of individual and group activities.

Ergonomics in the electronic office has caught on, like a popular tune, and everyone seems to be singing its praises.

Unions and white collar groups are using it as a rallying point for concessions from management. Legislators, their ears forever to the vote, have, to date, drafted ergonomically-themed legislation in six states. Manufacturers and distributors are using it to promote their wares. Everyone is climbing aboard what they see as a new bandwagon, not realizing that it's not new at all.

Human factors, ergonomics' original name, is as old as World War II and developed from the need for pilot seats which provided long-distance comfort without inducing sleep.

In the office, the human factor got its first real impetus some 20 years ago when office behaviorist Robert Propst created the Action Office for Herman Miller.

Wisconsin architect/april 1984

In this country, the first answer to addressing productivity through worker health came in the form of a chair named Ergon. Introduced in 1976 by Herman Miller, the Ergon is actually a family of chairs consisting of executive, managerial, secretarial, operational, operational stool, and lounge. The entire family is designed not for status, but to provide all office workers, from clerk to president, with **comfortable yet task-motivating** seating. Each chair can accommodate different body sizes and postures and is conducive to good health.

The Ergon Chair resulted from years of research by Bill Stumpf of Winona, MN. An industrial designer and professor of design, Stumpf began to wrestle with the problem of what is a comfortable chair in 1969.

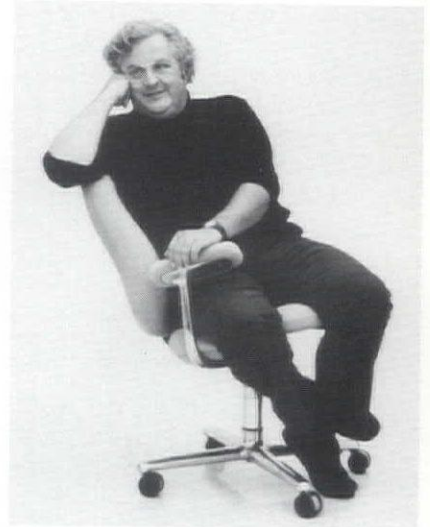
Working at the University of Wisconsin's Environmental Design Center with Dr. Darrel B. Harmon, a human factors specialist, Stumpf developed an experimental chair in

which a number of users, tasks and design principles were tested. For the next eight years, he was occupied with a variety of other projects, many of them in conjunction with Robert Propst's research and development activities in Ann Arbor.

In 1974, Herman Miller, Inc. asked Stumpf to undertake a three-part program with the highest priority to his applied research on office seating. His mandate: to make it as well designed, in terms of human factors, as seats for pilots and astronauts.

COMFORT

"A comfortable shoe and a comfortable chair have much in common," says Stumpf. "But, when you buy shoes you can select what's most suitable for yourself from a large stock, while office workers



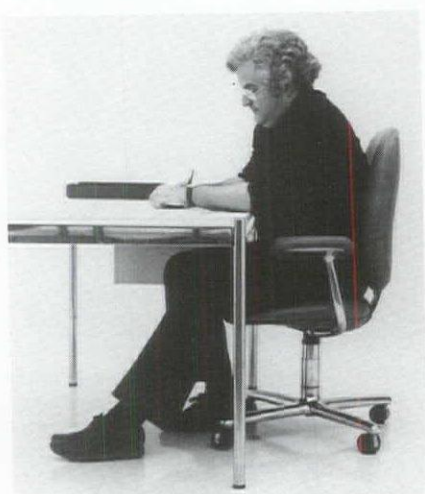
Designer Bill Stumpf demonstrates his Ergon Chair. His time lapse photography of office workers reveals that though posturally they are highly mobile, they employ three basic positions: work/intensive, conversation/reflective and relaxation/stretching. Here he shows how his Ergon Chair supports executives while in the conversation/reflective posture. The open front and sides of the chair allow for lateral leg movement and maximum freedom for any position, while the rounded, padded armrests and back cushion the body's sensitive, bony surfaces. Chairs, he says, should *not* be designed with status in mind but to provide workers with seating that is task-motivating, comfortable and health-giving.

are captive consumers who must take what they're given regardless of their size, shape or task. Not only is one's comfort decided by someone else, it's done by 'trying on' a chair for about two minutes. And one person's comfort can be another's pain in the neck — literally. The problem is further compounded by considerations of price and aesthetics.

"All this is a fact of office life and has to be accepted. But I've long felt that it should be possible for one family of chairs to accommodate a full range of body sizes as well as all the different tasks its users must perform. I think that a chair should be perceived as comfortable before, during and after sitting on it. There's a funny trade-off ground here — between making a decision with the eyes or with the sensors in your behind. I think my solution is going to be considered elegant in terms of the sensors in one's behind."

TASK-MOTIVATING

Stumpf's research revealed that long-term sitting comfort, as opposed to a 90 second "try-on", depends on what one does in a chair. His time lapse photography studies of office workers revealed that posturally they are highly mobile. Although they constantly move, he was able to isolate three basic postural modes. These he calls



Designer Bill Stumpf demonstrates the managerial version of his Ergon Chair which supports the body in the "work/intensive" posture. Note that the armrests are recessed from the front of the chair so users can move as close as needed to the work surface. The back and seat form a pocket which supports the sacro-lumbar area.

"Work/Intensive", "Conversation/Reflective" and "Relaxation/Stretching".

Work/Intensive postures are those in which one is fully involved in a task and relatively unaware of how one is sitting. Tasks like typing, writing and drawing fall into this category. These secretarial and operational postures often require the worker to lean the body forward, frequently with legs tucked under the chair.

Stumpf realized that a truly ergonomic chair not only had to permit every variation of the first two positions and at the same time support the body; it also had to accommodate relaxation and stretching, which are vital to good health.

ACCOMMODATING

Comfort in an office chair depends on whether the chair is task-conductive; this, in turn, depends



Doctors advise that office workers who sit much of the day should stretch and practice foot pumping exercises periodically to force blood through the veins. Here designer Bill Stumpf demonstrates the "relaxation/stretching" posture which, he says, all office chairs should encourage.

His Ergon Chair for Herman Miller also has rounded and cushioned edges to permit normal blood circulation when the limbs press against edges.

on how accommodating it is. Therefore, the Ergon Chair was designed to adjust easily to meet the changing requirements of workers and to serve more than one individual in its office lifetime.

One of the first questions Stumpf asked himself was: "How much adjustability is desirable?" He didn't want a super-tool laden with gadgetry, whose cost would make it prohibitive to all except top executives. "What I wanted," he says, "was a benign, non-threaten-

ing, easy-to-adjust, democratic chair that would fit 96 percent of the adult population and come in at a price that would make it available to every office worker."

ACCOMMODATING ADJUSTMENTS

The seat height of all four chairs is adjusted simply by rotating the empty chair — as one does a piano stool. When a person is in the chair, the height adjustment disengages; thus, swiveling will not inadvertently change the desired height. The backrests for all chairs can be adjusted easily, even from a seated position. The tilt mechanism also is easily accessible and adjustable.

HEALTH ASPECTS

An important aspect of Stumpf's research was to review the studies of orthopedists and vascular specialists here and abroad. "The data is all there," he says, "what was needed was merely for someone to harness it to responsive chair design." Medical research indicated that his Ergon Chair had to be designed not only for how people sit but how they **should** sit.

Orthopedic studies revealed that office workers' lower back disorders frequently resulted from poorly designed chairs. Chairs which do not support the sacro-lumbar region of the back lead to the "slump syndrome". While this may "feel" comfortable it can lead to or provoke back problems, especially for persons with disc troubles. The Ergon Chair provides the correct sacro-lumbar support for the spine by forming a pocket with the backrest and the seat pan.

Unlike many secretarial and operational chairs, with seat pads that angle backwards, the seat pads of these models of the Ergon Chair tilt **forward** five degrees to put the body in the proper plane for work-intensive postures.

And, in contrast to the curved backs of many executive chairs, the upper part of the Ergon Chair's height back is flat. Thus, the shoulders are not cramped inward restricting lungs and breathing which in turn would restrict brain stimulation.

Photographing Interiors

by Uel Ramey, AIA

Photographing the interiors of your building is no more difficult than photographing the exteriors, it's just different. When photographing exteriors you wait for the right light, the right weather, and even the right season sometimes. This waiting is not necessary when photographing interiors. Do it when it is convenient for you and the owner.

THE EQUIPMENT

The Camera

A 35 mm SLR one you probably already own. I prefer the all manual camera to the automatic.

Lenses

You will need two — the normal 50mm and a wide angle. The wide angle should be either a 24mm or a 28mm. On occasions a telephoto lens will be helpful, either a 200mm or a 2X converter to make the 50mm a 100mm.

Tripod

It's an essential piece of equipment. It should be substantial and with a universal head. Many exposures will be too slow for even the most steady hand.

Cable Release

A cable release is important to ensure a vibration free exposure. You can secure the same function with the timing mechanism. When you are ready to shoot, cock the timer, push the shutter release, and in a moment you will hear the shutter open and close. This won't work if the time required is over one second and the shutter speed is set on "bulb" or "time". Then you need the cable release.

Light Meter

Under certain conditions the through-the-lens metering will not give you the exposure time or aperture you need. For instance: you want to take a picture at f11 but the

camera meter won't give you the shutter speed. A good light meter will solve this problem for you.

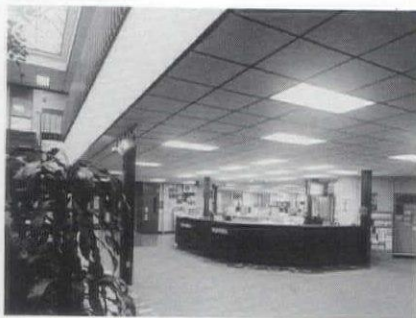
Flash

I never use it. On-camera flash does not have sufficient range and spread to illuminate the subject properly. The result of a flash picture is that everything in the center foreground is brightly illuminated and with strong shadows while the dark corner in the background is still a dark corner.

Lights

I rarely use lights, preferring the results produced by available light. There are times when a dark area needs some additional illumination. You may want to acquire one or two reflectors with "barn doors", light stands and lots of extension cord. Use small bulbs. The B-1 flood is usually ample.

If you use lights, you will have to become skilled in concealing light cords and in placing lights. Otherwise, that dark area will be the most glaringly illuminated spot in the picture.



Interior taken with available light.

Filters

I used to use them but rarely do anymore. If you are photographing a space illuminated with fluorescent or multi-vapor lamps, an FL-D filter may be helpful. If the room is lighted with a variety of light — fluorescent, incandescent, daylight, etc. — a filter probably won't help. The right film will probably resolve this dilemma. Just re-

member that on your next building to be less lavish with the variety of light sources.

Film

One of the best bits of advice I received when I started photographing professionally was to minimize the number of films used and to become thoroughly familiar with the characteristics and limitations of each.

So, for black and white photography I use Kodak Plus-X with an ASA of 125. Not a real fast film, but with a tripod this is no problem.

For color slides, Kodak Ektachrome 64 or Kodachrome 64 do very well. Both give very good results under adverse lighting conditions. The 64 ASA film requires the use of a tripod.

I am not satisfied with the color produced by the fast films. Fast black and white films tend to produce pictures with a pronounced grain when enlarged.

There are other good films on the market which produce satisfactory pictures. Use the film which gives you the results you want.

Some Suggestions

Don't be in a hurry. The amateur will shoot off 20 exposures while the professional is taking one. Ask yourself, "If I can take only one picture to capture the essence of this space, what will it be?"

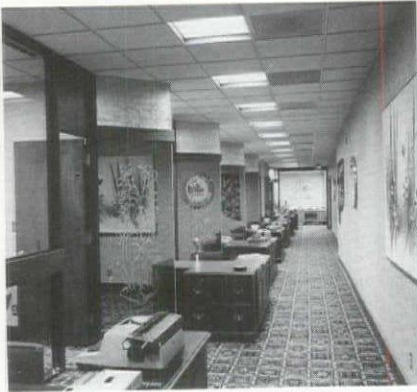
Be sure the camera is plumb and level on all three axes; unless, of course, you want a distorted view. If you don't trust your eye, buy a small "steam fitters" level.

Not all pictures have to be taken with a horizontal format. Some can be vertical.

If a building is designed on a strong axis, don't be afraid to photograph it on the axis. Not all spaces appear good when photographed

from a corner of the room.

When photographing a long, narrow room, replace the wide angle lens with the normal 50mm lens. It will produce a more normal picture.



Long, narrow space taken with normal lens.

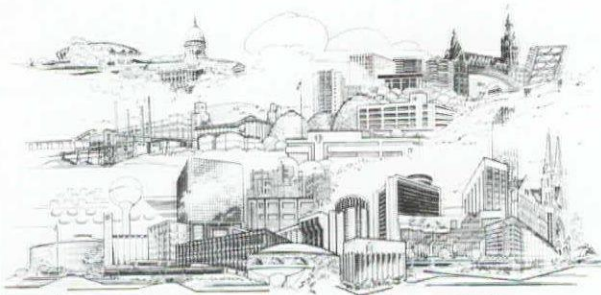
Before taking the picture, take some time to clean up the room and rearrange the furniture if necessary.

There is a tendency to under expose interior pictures. You may get better pictures by a slight over exposure. Bracket all shots in any event.

Even though the camera is on a tripod, it can be raised and lowered. Try shooting from different elevations. The results may be surprising.

Before you snap the picture, take one more good look around the edges and in the corners of the view finder. It is amazing what can appear there when the picture is printed. OK? Then shoot.

Editor's Note: Uel Ramey is an Emeritus member of both WSA and AIA, and is an active member of the Editorial Board of the Wisconsin Architect.



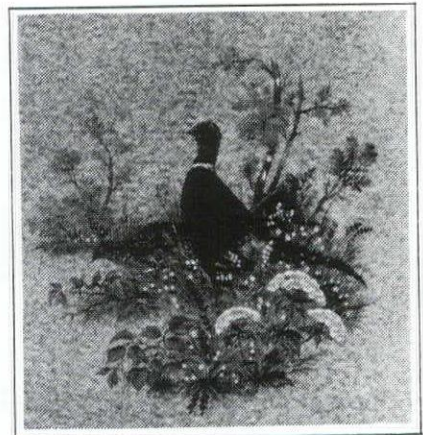
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A New Wrinkle In The Open Plan Relocatable Wall Systems



Ever since the open plan became an established part of the work environment, a percentage of the occupants, particularly management types, protested that their "landscaped" layouts didn't provide enough visual or acoustical privacy. Yet, the corporate need for flexibility and space-savings ruled out the use of conventional drywall partitions.

An alternative in space design has been made possible: relocatable, full-height walls. Offering a balance between the privacy of traditionally constructed walls and the adaptability, flexibility and space economizing benefits of the open plan, they are providing an efficient way of accommodating both.

Their floor-to-ceiling construction provides sound isolation, low maintenance finishes plus fire protective barriers.

wisconsin architect/april 1984

This is especially important for the Office of the Future which will certainly combine full-height walls with panel systems of varied heights for the most efficient restructuring of interior architecture.

According to a forthcoming book on the influence of the office environment on productivity and the quality of work life, by Mike Brill of BOSTI, The Buffalo Institute for Social and Technological Innovation, Inc., "The old idea that the removal of physical barriers between office workers would make for greater communication and interaction seems not to be true. Almost the same high ease of communication is found for people in single occupant walls-to-the-ceiling offices as for workers in the open plan who have three sides of their work space surrounded by panels or screens above standing height."

To accommodate this mix, some

full-height wall systems incorporate features which make them compatible with open plan components. Herman Miller Inc. — the furniture firm that produced the first open plan system in 1964 — recognized the need to meet the variety of user tasks, and in 1982 acquired Vaughan Walls, Inc.

Although relocatable walls may initially cost more than conventional drywall partitions, increasing labor costs needed to convert the gypsum wallboard into a finished traditional wall are rapidly narrowing the price difference between the two types of construction. The cost of finished drywall may in fact be significantly higher in the long term than for partition systems, since relocatable walls can be moved, constructed more quickly and offer tax advantages.

"In 1981, 20 million linear feet of walls were constructed in the U.S.,

85% of which was drywall. In the next ten years, the ratio will reverse to 80% relocatable and 20% fixed walls. Fixed walls will continue to be used for building core areas which will not be moved and must meet more stringent building code conditions."

Tax Incentives

For some years, the tax code has given purchasers of relocatable walls long term economic benefits not afforded to users of traditional construction methods. The latter are considered fixed assets, integral with a building as leasehold improvements and not owned by a tenant. As such, fixed walls can only be depreciated as real estate over a 15 year period.

Relocatable walls are considered as personal property, which allows the buyer an 8% tax investment credit in the first year. Their cost can be recovered in **5 years** by depreciating 15% of the total cost in the first year, 22% in the second year and 21% in the third through fifth years. These economic bene-

fits are especially advantageous to businesses in higher tax brackets whose cash flow allows for higher initial investment.

Cost-Effective Construction

Like open plan furniture, the panel units and framing components of a movable wall system can be recycled, incurring little more than labor costs for a future move. They comprise 95% of Vaughan's relocatable wall sales volume.

In contrast, "demountable" wall systems — the other 5% — are disassembled into separate component parts, necessitating a complete labor cycle every time they are moved.

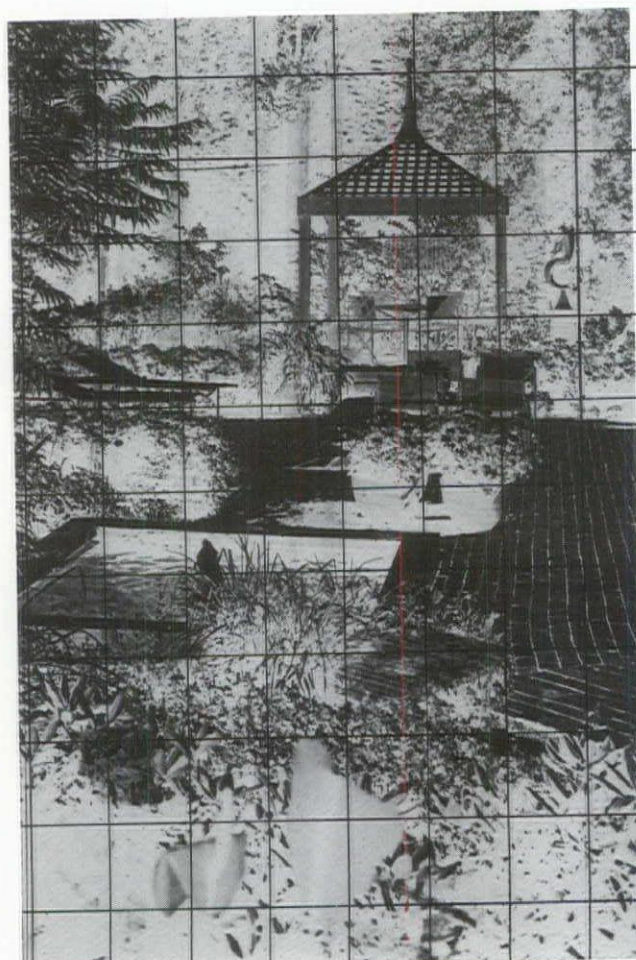
Conventional drywall, on the other hand, must be demolished, disposed of and completely rebuilt, resulting in additional material and labor expenses which become inflated over the original cost of construction. It also means down-time, dust, noise and nuisance while one waits for new drywall partitions to be constructed in the office space.

Quick Disconnects

The adaptability of certain movable wall systems supports the electronic office with their intensive use of computer-related technology. Vaughan Walls' systems for example, include built-in, non-combustible vertical chaseways which allow electrical, telephone and other services to be installed easily and offer ample space for expansion of computer cabling and wiring.

Design flexibility is even furthered by their use in conjunction with flat conductor cable under removable carpet squares. Outlets, telephone and computer wiring can be changed with this system at will, requiring nothing more than lifting up a carpet square and re-routing the conductor cable.

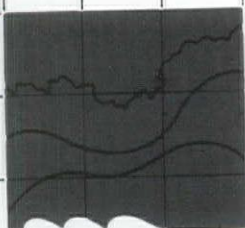
In specifying partition systems, many interior design firms have now positioned themselves within the domain of construction traditionally occupied by architectural firms. For they're not only selecting office furniture, but the "architecture of interior space" as well.



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Society News

LETTER
TO
THE
EDITOR

Mr. Eric Englund
Executive Director
Wisconsin Society of Architects
615 E. Washington Avenue
Madison, WI 53703

Dear Eric:

The past four years have witnessed a dramatic change in the procedures for registration as an Architect in Wisconsin. Most notable is the adoption of the total NCARB examination. Along with this major change are other ancillary changes in administrative rules which all Architects should investigate on their own. One particular development should be pointed out to all Architects and candidates for registration and that is the experience requirement. The Wisconsin Statutes require seven years experience or its equivalent. As a demonstration of experience each candidate must submit to the registration board recommendations from licensed practitioners. You will note that the required form clearly outlines the various disciplines required of an architect and requires the recommendor to mark the candidate's experience as satisfactory, unsatisfactory, or unknown. This form is very carefully scrutinized by the registration board.

While all the categories are not major, one category, namely "construction administration" is. This is defined as "field" experience. Deficiency in this single requirement has resulted in most of our refusals for registration even though the candidate has demonstrated competence in the remaining disciplines. We hope that awareness of the importance placed on this requirement by the registration board will motivate those of you who employ candidates to provide them with the required experience in the field. To paraphrase American Express: "They can't be registered without it."

Sincerely,
WISCONSIN EXAMING BOARD OF ARCHITECTS
Arthur W. Shannon
Chairman

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You probably are using the wrong bond form which could impose substantial additional liabilities on either yourselves or your owner.

Laws governing performance and/or payment bonds are governed by state law. Wisconsin laws in this area are different from laws in other states. In response to the peculiarities of Wisconsin law, the AIA Payment/Performance Bond (A-311) is **not** appropriate for use on Wisconsin jobs. Don't worry . . . the WSA has not left you out in the cold. The WSA has modified the A-311 so that it conforms to the applicable Wisconsin laws.

If you are working for a public owner in Wisconsin . . . you must use the **Wisconsin A312**. If you are working for a private owner in Wisconsin . . . you must use the **Wisconsin A-311**.

Make sure you are using the correct form. Do **not** use the AIA A-311 for jobs which are for Wisconsin projects.

If you are confused, want additional information, or want additional documents . . . call the WSA office. We're here to help you.

RECOMMENDED PRACTICES

The Wisconsin AGC - AIA Joint Committee has recently completed revision and publication of a "Recommended Practices" manual for use by architects and general contractors throughout Wisconsin. The purpose of this manual is to develop a better understanding and relationship between the architect and contractor in areas of mutual concern including bidding, conditions of contract, and general requirements. In all, the manual covers some 20 "problem areas" in the architect-contractor relationship.

These manuals have been sold to a large number of WSA and AGC members. The WSA office has additional copies of the manual available for sale (\$20 per manual). For more information contact Sandra or Karen at the WSA Office.

UNLICENSED PRACTICE

During the past year the WSA formally filed complaints against eight individuals or corporations who were offering to provide "architecture", "architectural design", or held themselves out to be an "architect". In each of these situations the WSA suggested that the individuals were not properly licensed as architects and therefore were violating existing state law. In each of these situations the Department of Regulation and Licensing's Division of Enforcement ruled in favor of the WSA and obtained an agreement from the individual or corporation to no longer make these representations.

If you are aware of individuals or corporations who are in violation of the registration laws, contact Eric at the WSA office to discuss appropriate methods for pursuing enforcement of Wisconsin Regulations governing the practice of architecture.

THE FOUNTAIN OF INFORMATION

Doubling the diameter of a pipe increases its capacity four times.

PLATTEVILLE TO ALTER PRE-ARCHITECTURE EDUCATION

The University of Wisconsin-Platteville's curriculum in pre-architecture is being altered to agree with the pre-architecture programs being conducted at the other state university branches of the University of Wisconsin System. Platteville was authorized to teach up to three years of an architectural curriculum by the Board of Regents of the University System in 1968. Carl Gausewitz, AIA, who headed the present program, is retiring at the end of this semester and as per the consensus of opinion from the poll conducted amongst the architects at last spring's architects convention and the recommendations by Robert Beckley, then Chairman of the Architecture Department, School of Architecture and Urban Planning of the University of Wisconsin-Milwaukee and by Gausewitz, the program is being shifted from the College of Engineering to the College of Arts and Sciences. There will be no architecture faculty engaged to conduct the programs and no architecture courses per se will be offered. The program will be conducted by Professor Roger Gottschalk, Head of the Art Department; and a menu of recommended curriculum subjects will be presented for students to pursue, similar to those recommended by other state universities. The two-year program is aimed at teaching general subjects in courses taught at Platteville suitable for entry to other curricula at Platteville or for entry into architecture at the University of Wisconsin-Milwaukee or other schools of architecture. Required courses in English, art, math, science, history and the social sciences, and drawing are emphasized with electives in computer science, engineering subjects, art history, and perhaps industrial technology. Fifty-eight semester hours of study minimum are recommended over a two-year period.

Persons interested in the program are invited to contact Professor Roger Gottschalk, Art Department, University of Wisconsin-Platteville, Platteville, Wisconsin 53818.

MEMBERSHIP ACTIONS

TOLLEFSON, RONALD D., was approved for AIA Membership in the Northeast Wisconsin Chapter.

HINTZ, NORMAN A., was approved for AIA Membership in the Southeast Wisconsin Chapter.

SCHULTZ, DAVID A., was approved for AIA Membership in the Northeast Wisconsin Chapter.

OXENDORF, ERIC, was approved for Prof. Affiliate Membership in the Southeast Wisconsin Chapter.

ENGMAN, MARK C., was approved for AIA Membership in the Southwest Wisconsin Chapter. He has upgraded to AIA from Associate Membership.

TIMPER, HANS, was approved for AIA Membership in the Northwest Wisconsin Chapter.

ALFANO, FRANK L., was approved for Prof. Affiliate Membership in the Southwest Wisconsin Chapter.

PEINE, JOHN G., was approved for AIA Membership in the Southeast Wisconsin Chapter. He is a transfer from Iowa.

DILHR SUMMARIZES RULE CHANGES

Need some help in identifying changes between the 1984-85 edition of the building code and the 1982-83 edition???

The first six pages of the new building code summarizes the major changes in the rules.

PEOPLE AND PLACES

The following gentlemen have been given the status of Emeritus members.

Congratulations!!!

William Joseph Sherer, AIA
Milwaukee

Joseph J. Sherer, AIA
Milwaukee

Robert O. Jokisch, AIA
Greenfield, WI

BENTHEIMER ENGINEERING COMPANY has changed their name to ASSOCIATED P & C ENGINEERS, INC. The phone number and address will stay the same.

KENTON PETERS AND ASSOCIATES, Madison, Wisconsin have changed their firm name. They are now "Peters Orput, Inc." The phone number and address will stay the same. 7618 Westward Way, Madison, WI 53717 (608) 833-2626.

WRIGHT IN WISCONSIN: SPRING GREEN

Architectural tours to historic Frank Lloyd Wright Taliesin country, land of his birth, ancestors, gravesite, structures, designs and influences. Six Wright buildings visited, including Taliesin; several sites of Wright family history, including Aldebaran; June 15, October 12, October 19 to Spring Green. In Racine, three major Wright buildings, June 14, October 11, October 18. Guides, lectures, materials. For brochure send \$1 to WRIGHT IN WISCONSIN: SPRING GREEN, Box 370, Spring Green, WI 53588.

Ever have a situation in which the owner proposes to hire you (the architect) using a non-standard contract form? Of course you have. The real question is ... how have you responded to the use of a non-standard form?

The story goes that an architect was presented with such a non-standard proposed contract with a public owner for the design of a parking ramp. Amongst the multiple non-standard provisions included the following:

- 1) An architect shall insure against deterioration of the concrete.
- 2) The architect shall warrant that the design of the ramp shall be in such a manner as to adequately protect the safety and property of those persons utilizing the ramp.

The architect's first line of defense was to attempt to educate the owner that both of these items were outside his scope of competence, as well as his liability insurance coverage. Unfortunately, the owner's attorney prevailed and the language remained in the contract. With some trepidation, the architect signed the contract.

Some months later the architect appeared before the owner's building committee with a preliminary set of schematic drawings. A few members of the Building Commission expressed their dismay when they discovered the entry area to the ramp included a car wash. The architect responded that the costs of the car wash were insignificant with the costs associated with the construction and staffing of the guard booths proposed for each level of the parking ramp.

Non-standard contracts may give rise to non-standard professional services.

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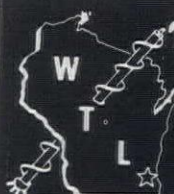
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